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REPORT ON VOCAL MUSIC,

As a branch of Common School Education, read at the last annual meeting of the Western College of Teachers. By Mr. T. B. Mason, Professor in the Eclectic Academy of Music; and Professor of Music in Cincinnati College.

At the present day, there are few subjects of higher interest than the consideration of the passing changes in respect to the great business of education. As a science, and as an art, education is rapidly assuming its own station above every other which has heretofore usurped dominion of public attention.

Among the changes referred to, none are more noticable than those relating to the subject of Music.

The doctrine of the world has been, that musical attainment is the divine endowment of the few—inaccessible to the many; that like poetry, the talent for its acquisition, is inherited only by those peculiar individuals, in whose composition it has been doubted whether it should be said there was something more, or something less than human.

Still more so has this opinion been rife in this country,—this land of traffic and hardy enterprise—too young—too fiercely grappling with the realities of a new existence, to regard so flimsy an accomplishment as music has been considered; or to waste precious moments from business in pleasure. Nevertheless sounder views and a more correct practice are beginning to prevail in our land. And the question is daily assuming more importance in the minds of thinking men, "Ought not music to receive a place among the regular studies of our common schools?"

In examining this question, your committee propose to consider three general divisions.

First. The question of the CONSTITUTIONAL ADAPTATION of man for musical study. Or, "Can all men learn to sing?"

Second. The EXPEDIENCY of incorporating vocal music into the system of common school education.

Third. The MEANS of its accomplishment.

In respect to the first general division, viz: "Can all men learn to sing?" we observe, that with all questions involving principles of mental philosophy, it is to be decided by a careful induction of facts. In attempting thus to decide it, it will be necessary to institute a brief analytic comparison of two sciences, viz: vocal music on the one hand; and elocution, or the science of language on the other:—the principles of which latter sci-

ence, in their widest bearings, extend not only to reading and oratory, but to common conversation and the elements of language.

In attempting to establish the general law on this question, it will be borne in mind, that we do not deny anomalous cases, or cases which do not apparently come under the law. Such exceptions, however, overthrow no general position; but, being accounted for, they tend to confirm.

We wish to make it apparent, that those same intellectual operations which are necessary in the science of music, and the same physical qualifications it involves, are all involved, in a high degree, in the science of language. Consequently, that the very fact of learning to read, or to converse intelligibly, involves the existence of all the qualifications necessary for learning to sing?

We inquire, therefore, what are the necessary conditions for learning to sing?

They are three.

1. The power to understand the characters used in music.

2. The power to appreciate the distinctions of musical sounds.

3. The power of vocal organs requisite for the production of a given compass of sounds.

Under these three heads is contained all that is essential to the study of vocal music, and no more. In showing that these three powers are constitutional in every man, we shall complete the discussion of our first general division.

First, then, in respect to the characters used in written music, we remark, that, to a certain extent they correspond to the letters in written language. Referring now to those musical characters most essential, viz: notes, rests, etc.

In learning the letters, the child first distinguishes their *shapes*; secondly, their *names*; and thirdly, their *powers* or *uses*.—These three are entirely distinct, and are connected in his mind by the law of association.

Now in music, the operations are precisely similar. First, the *shapes* of notes; second, names; third, uses. This last particular, the use or power of the character, as is the case with letters, is decided by its relations to other characters among which it is placed.

Now when the child commences his acquaintance with the alphabetic shapes, associating with each its name and uses, and proceeds step by step, to the arrangement of these signs into syllables, words, and sentences, every one calls this intellectual training. No one calls it mere training of eye

and ear. The *mind* is at work. So when the individual learns the shapes, names and uses of musical characters, the laws of their arrangement into measures, phrases, sections, etc., by the same reasoning, this is not mere training of eye and ear,—it is intellectual. And the power to do the first, involves the power to do the second.

The power of learning the shape, name and uses of one set of characters, is the power of learning the same of any, or of all characters.

It appears, therefore, that none are destitute of the first condition for the study of vocal music.

The second condition is the power of discriminating the differences of sound. The differences of sound are three, viz:

1. Sounds are loud or soft. This is the *FORCE* of sounds.

2. Sounds are long or short. This is the *duration*, or *TIME* of sounds.

3. Sounds are high or low. This is the *pitch*, or *TUNE* of sounds.

These are the three differences of sound, the discrimination of which constitutes the second condition to the study of vocal music.

According to the proposed method, we proceed to show that the intellectual power of discriminating these, is involved in the science of language.

First, in respect to force. We need only say, that it is upon the difference of sounds in this respect, that not only the character of whole sentences depends, but the meaning even of every individual word. What are accent, and emphasis, but modifications of *force* in sound? And without accent and emphasis, what meaning would remain in language? We all know the excellent old example in our spelling books, "Do you ride to town to-day?" which, merely by changing the emphasis, is capable of expressing four distinct meanings. And as to accent, we need only to take the most common word, to see that by destroying its accent, we destroy its meaning. Hence it appears beyond doubt, that all men must, either to speak or read properly, discriminate most accurately, force of sounds.

Secondly, in respect to time. That every body distinguishes the differences of time, in some degree, is too evident to need argument. The measured tick of the pendulum is distinguished from the more rapid measure of the watch. But, that in the science of language, the same distinction is essential, is equally susceptible of proof.

We advert to the influence of different passions, upon the delivery of the orator.

Anger—a rapid, hurried enunciation, without measurement. Pathos, grief, and similar passions—a slow and rhythmical movement. Indeed, it is time, accurately measured into rhythmic divisions, which constitutes the principal difference between verse and prose, and its chief charm, a difference known and felt by all, even the most rude and unpolished. What savage nations were ever found destitute of their measured verse, rudely embodying the emotions of triumph, or battle, or love? And what class of society can be found in civilized countries, in which the metrical charm of verse is not felt? But this measurement of verses is musical; and depends upon the discrimination of time. And it is precisely here, that lies the closest intimacy between music and poetry. Hence it appears that all men do discriminate the second distinction of sound, viz: Time.

Finally, in respect to pitch, or tune. It is no less evident, from the analysis of common speech, that all men possess this intellectual power, as really as the former. Indeed, to one who has never turned his attention to this subject, it will be a matter of wonder to know the surprising feats his own voice is performing every time he utters a sentence. Scarce a sentence of half a dozen words can be produced, in the utterance of which the voice does not slide through some of the principal musical intervals.

Intervals of the third, fifth, sixth, eighth, etc., are constantly occurring in animated conversation. Indeed, it is scarcely possible to speak intelligibly, without changes of tone, such as those we have mentioned. In asking a question, the voice will rise either a fifth, sixth, or eighth, or fall the same distance, according to the nature of the interrogation. Each particular passion, causes the voice to glide up or down in a manner best adapted to make itself felt. With a single vowel sound, merely by changing the inflections of the voice, it is possible to express half a dozen different emotions, so that none shall mistake them. To be conscious how constantly the voice is thus rising and falling, needs only a slight degree of attention to one's manner of speaking. Let one, for instance, attempt to converse with a friend in a monotone, keeping the voice at the same dead level through all subjects, grave or gay, intellectual or passionate; and he will soon see how unnatural it is; how irresistibly ludicrous; and finally, how extremely difficult. Nature teaches the thousand variations of tone; and at her dictates the voice rises and falls, darting hither and thither, winding, turning, and gliding with the rapidity of light. To resist the teachings of nature, and the effect of habit, requires severe effort.

These inflexions are as really changes of pitch as those of singing or instrumental performance. The sole difference is, that, in the latter case, the individual sounds are

given separately and prolonged, without gliding into another; whereas, in the former, no sound is individually prolonged, but just touched and melts into another. This difference may be accurately illustrated, by means of the violin. When the string is compressed by the finger, fixed in one spot, and the bow causes it to vibrate, a simple prolonged tone results—analogueous to a note of song; but if, while the bow continues the vibration of the string, the finger slides up or down, a gliding sound results, analogueous to the speaking inflections. Hence, with the exception of articulation, the violin can be made accurately to imitate the operations of the voice in speech.

The question then arises—for what purpose all these variations of the voice in respect to pitch? Are they not appreciated? discriminated by all who hear? Does any man mistake the meaning of the tones of voice? Are they not more surely understood than words? If so, the intellectual power of discriminating the third difference of sounds, viz: tune, is established.

It appears, therefore, that in the science of language, men do fully discriminate the three differences of sound, essential to the second condition for the study of music. It is evident, therefore, that they possess the constitutional adaption for discriminating them in the latter study also. For, the differences being the same in nature, the power of discrimination in one case, is the power of discrimination in all. Thus the second condition of the study of vocal music is established.

The third condition is, the power of vocal organs adequate to the production of a given compass of sounds. But the analysis of speech in respect to the power of discriminating the differences of tones, has established this point likewise. Since in all men, the vocal machinery is the same—since in conversation we have shown men do, by inflexions, pass through all the requisite compass of sounds, and which require only to be separately dwelt on, to constitute singing,—it cannot be doubted, that they have the organic power of uttering the same sounds in the prescribed manner.

We consider it therefore established, though we have gone through the argument briefly, that all men do possess the constitutional endowments requisite for the study of vocal music. Of course there will be differences in degree of talent, on this, as on all subjects. Neither must every man expect, that because he can learn to sing, that, therefore, he can be a Mozart, Haydn, or Rossini. All men are qualified to study arithmetic, algebra, and geometry; but not every man can be an Euclid, a La Place, or a Newton.

Musical talent is constitutional in man; but it follows the same law with every other constitutional endowment. The Creator has bestowed upon all men, certain original pow-

ers; never in any case leaving one out; but diversifying them in all imaginable degrees of relative strength.

Before taking leave of this general division of our subject, we beg leave to observe, that we have not theorised, nor speculated. We have appealed to facts;—facts within the reach of every intelligent man. We add further, that *testimony* upon this point, wherever the experiment has been tried, is decisive.

Travellers in Germany, of undoubted authority, say that there, all children *do* learn to sing—a pretty plain proof that they at least *can*. And the German teachers affirm, that no child is ever found incapable of vocal and instrumental performance. Such a case would be as out of the general order of things, as a deficiency in the power to write or cipher. The same testimony has been given by the teachers of well known American schools, in Boston, into which the German method of teaching has been adopted.

The words of Mr. E. A. Andrews, teacher of Mount Vernon School, Masonic Temple, Boston, are brief, and to the point—

"I have not observed any one successful in becoming acquainted with these principles (musical,) without corresponding success in other branches. Among the younger members of the Mount Vernon school, I have not noticed a single instance of failure in learning to sing; while many occur continually among the older members, who *cannot overcome their timidity*, so far as to attempt fearlessly to imitate." Showing that failures are never known except such as resulted from a want of the requisite effort.

The testimony of the professors in the Boston Academy of Music, is equally decisive. They affirm, that of all the pupils under their care, they have never yet found the individual absolutely destitute of the power necessary for learning music. And what the extent of their scope of observation has been, will appear, when we state that the whole number of pupils, adult and juvenile, under their care in 1833, was seventeen hundred, and in 1834, twenty-two hundred; and the number has been increasing rapidly every year since.

From many other parts of our land, testimonials of the same nature might be presented, had we time. But we need not leave even our own city in quest of them. We are authorised by President McGuffey, to state, that, among the pupils in the Cincinnati College, who are regularly instructed upon the German method, amounting to about thirty the past session, and to more than eighty the present, there has not been discovered a single case of incapacity to learn.

It is upon the basis of facts, and testimony such as we have exhibited, that we leave this general division of our subject—challenging the scrutiny of whatever keenness of investigation may be brought to bear upon it. Till further disclosure of facts, or more

potent testimony be produced, we consider the proposition established, that "ALL CAN LEARN TO SING."

We come now to the consideration of the second general division. EXPEDIENCY of the introduction of vocal music as a branch of common school education.

Education literally signifies bringing out, developing. To educate a being, is to bring out, develop his powers. As this includes both organic training and the bestowment of knowledge, the definition is perfect. To be complete, education must be co-extensive with the faculties of the being educated. Man is extremely complex. Hence his complete education must of necessity be a very complex operation, co-extensive with every part entering into his entire structure. All possible parts of man may be classed under three heads, viz: Physical, Intellectual, and Moral.—The latter term including the sentiments and propensities. Consequently, there result three corresponding departments of education, which are as inseparable and as indispensable to the perfection of the system as the three parts are to the perfect organization of man.

It is in view of this general statement, that we proceed to the investigation of this part of our subject. The expediency of the introduction of vocal music as a constituent part of common school education, must be decided by an investigation of its effects. Thus presenting the inquiry in a three-fold view, viz: First, Physical; second, Intellectual; third, Moral Education.

We inquire, in the first place, what are the physical effects of the study of vocal music?

Its physical influence upon the health, as a relaxation from other studies, especially of the young, is highly important. All are aware of the deleterious effects upon the young, of long-continued confinement, and silent application to study. All know how it pales the cheek, quenches the fire of the eye, breaks the spirit, and but too often sows in the system the seeds of disease, to be developed in a miserable after-life. How it makes learning hateful to the child, the school-room a prison, and education a system of mental torture.

The connection of the brain and the entire nervous system with the mind, on the one hand, and on the other, with the entire physical organization, is well known to be so intimate, that whatever over-wearies the mind, and exhausts its powers, injures the brain, and through it, entails upon the entire physical system, a catalogue of ills.

At the present stage of educational affairs, there is nothing so desirable as to mitigate the too great pressure brought upon the young, to make study a pleasure, and a contributor to health, instead of a destroyer. That the proper education of man will be the highest promoter of health, cannot be a moment doubted. All acknowledge that

here something must be done. But what? We believe that vocal music meets this emergency. It is the desideratum. It is a study of such a nature, as while in other respects it is refining and ennobling, it relaxes and soothes the powers wearied in other studies, in the most efficacious and delightful manner.

When in the school room, the minutes drag heavily by; the minds of the scholars begin to weary and flag; spirits droop, and confinement becomes irksome, and study a pain;—let the teacher strike the strain of some well known juvenile song. How electric the instantaneous flash of renovated life in every bosom! The physical system is awake; casts off its drowsiness; the mental powers, before over-taxed, rest, and give place to the musical faculties; and when the half hour is over, the school is as fresh, and as well prepared for study, as at morn.

This is not mere theory. The universal testimony of teachers, in this country and in Europe, who have tried the system, shows that it is fact. Can it be estimated how much the health of children accustomed to five and six hours daily confinement would be improved by this arrangement? But it is not to children alone, that this recreation is valuable. It is to the man of intense literary application; to the statesman, the professional man, the man of business.

A distinguished professor, of the Island of Sicily, on hearing the sad tale of the influence of study on the English literary men, inquired, "What are their amusements?" The only answer was, "None!" "No wonder," replied he, in astonishment, "no wonder they die of study!" He remarked that he himself spent a given portion of the day in practising instrumental and vocal music; and without the relief they afforded his mind, thought he could not live.

No students in the world support such an amount of daily application to study as the Germans. What is the reason? Professor Stowe states that they devote several hours of every day to relaxation—and to this, music is a large contributor. For, in Germany, the students are all musicians. To the divine, the student of law, or of medicine, the necessity of such a relaxation is equally evident. Indeed, a short reflection will satisfy any one, that wherever mind exists, and is highly excited to continual exertion, there some species of relaxation must come in, to preserve the healthy tone of the system. And none can be found, in so many respects excellent, as vocal music. In addition to this powerful indirect influence upon the health, the practice of singing, and the discipline and development of the vocal organs, have a beneficial influence upon the lungs. We will exhibit on this point, the testimony of the celebrated Dr. Rush:

"I here adduce," says he, "a fact which has been suggested to me by my profession. And that is, that the exercise of the organs

of the breast by singing, contributes very much to protect them from those diseases to which the climate and other causes expose them. The Germans are never afflicted with consumptions—nor have I ever known but one instance of spitting blood amongst them. This, I believe, is in part occasioned by the strength which their lungs acquire by exercising them frequently in vocal music; for this is an essential branch of their education. The music master of our academy furnished me with an observation still more in favor of this opinion. He informed me that he had known several instances of persons who were strongly disposed to consumption, who were entirely restored to health by the exercise of their lungs in singing."

When we consider how almost entirely the whole department of physical education has been hitherto neglected in our country—its vast importance—and take into view the considerations now presented, in respect to the admirable efficiency of music to supply the deficiency, must we not conclude that, for this reason alone, if no other, it is highly expedient that the study be immediately incorporated with our systems of education? But this is not the only reason. Others equally strong, result from a consideration of the effects of the study, in connection with the general department of Intellectual Education.

We have already stated, that, to be complete, education must be co-extensive with the powers of the being educated. This principle applies equally to every branch of education. Would you make the scheme of intellectual education perfect, it must comprehend every intellectual faculty.

We should hardly suppose, considering how almost exclusively the attention of educators has hitherto been confined to this part of education, that any faculties would be found omitted in our educational systems. Yet such we believe there are. We believe it has been already shown, that every human being is endowed with all the intellectual powers requisite for the study of music. They can appreciate differences of force; and this, according to usages of mental Philosophers, is what constitutes a *faculty* of force. They can appreciate differences of time; and this is the *faculty* of time. They can appreciate differences of pitch; and this is a *faculty* of tune. Every mind exhibits these three classes of actions; and this is all that is requisite to say that it possesses the faculties for them. The question of classification, whether we shall say that these three are one faculty, and call it the musical faculty; or say that they are three distinct powers, and call them force, time, and tune, is of little consequence to the present discussion. We are not aware that writers of mental Philosophy have considered the facts of the case, or admitted them to influence their systems, save the Phrenologists who

have adopted the latter classification, giving a power and a separate cerebral organ for each separate class of phenomena. It is only important that in one or the other of these ways, or in some way, the musical faculty should receive its station among the intellectual powers, as really as any of the powers of reflection or perception; and that every man should recognize it as such.

We say then, that in our systems, the appropriate education of the intellectual faculties we have specified, is entirely neglected. This is wrong. It is contrary to the fundamental principle already laid down respecting the comprehensiveness of education.

The Creator has not bestowed upon men, faculties, without design; or which are useless; or which may lie dormant with impunity. He intended that they should all be developed and perfected into a symmetrical union. Not that as now, some should be stimulated to the verge of morbid action, or to paralysis by over-action; while others, left in insignificance, should so deteriorate and become so torpid as almost to inspire the doubt of their existence. Such a course is contrary to the whole analogy of a wise and benevolent Creator. Its result can be only a mis-shapen, mutilated mind, disqualified for high destinies. We firmly believe that to future periods, a more perfect educational system will show this to have been the cause of many of those distortions and obliquities which mar the brightness of our present national character. If, therefore, we would free our systems from the charge of incompleteness, vocal music must be introduced. But it is well here to take a further view of the mode of mental action in the discipline of the mental faculties. In what respects, to use a common phrase, is the mind disciplined thereby? We reply,—it is taught to analyze and abstract. These operations are constantly going on in singing any, even the simplest tune, combined in one, viz: the measurement of time; of tune; of force;—combined we say, so as to produce one single product, music, or melody. To learn to produce this combination, it is necessary the mind should analyze. It must separate the time from the pitch, and the pitch from the force. And it must be able to do this readily, nay rapidly. But here the power of abstraction comes in. It must not only analyze; but having done that, it must be able to select or abstract either one of the particular parts, "pitch" or "time," and disregarding the others, consider that separately as long as the individual chooses. This analysis and abstraction imply vivid attention. Now, those who know what mental discipline is, are aware that studies are beneficial in this respect, exactly in proportion as they require close attention, abstraction, and discriminating analysis. In respect to the degree in which the education of the musical faculties demands

these three things, we can say with certainty, not only that it is not a whit less than is required for arithmetic, geography, etc., but that these last studies are far inferior to music. We know of no study, not even the mathematics, more beautifully systematic in its analysis, or requiring more vivid energizing of intellect in its attainment.

It may be here mentioned, that, besides the mental faculties already specified, and whose primary function is to discriminate the differences of sound, there is another which comes in as auxiliary, viz: the faculty of numerical calculation. This becomes necessary in connection with the division of time into equal parts, requiring attention to the number of sounds, in given intervals of time; so that, studying music, involves, to a certain extent, the practice of arithmetic.

It may here be inquired, how all this is consistent with what has been said of music as a relaxation, if indeed it be in itself so severe a study? To this, two things may be said; First, that while the study of the elementary principles in a scientific manner, is such as has just been described, and should, as such, be placed on a par with any school exercise; at the same time, the actual practice of these principles in singing tunes already familiar, affords the scope for all necessary amusement. Great numbers of suitable airs are rapidly learned by children, by rote, during the progress of the more abstract elementary course. But even the study itself may be made a relaxation. Not as has been often ignorantly remarked, because it is an employment leaving the intellect wholly unoccupied; but because it varies the mode of its application. It needs but little acquaintance with the philosophy of mind, to be aware that when entirely wearied with one study, and apparently exhausted, the mind can turn to one of a different nature with fresh vigor, as though its powers had not been tasked at all.

It is in this point of view that the game of chess, though in itself one of the severest studies, may yet be a real refreshment and relaxation to a mind wearied with different forms of mental effort. How this is to be accounted for, is less important than to know that it is fact. The fact we believe is admitted on all hands.

From the considerations presented in this general division of our subject, we think it must be evident, that whatever may have been generally supposed, music is in fact, something more than a mere accomplishment. It must appear that the study of its principles constitutes a science of the highest order; and the application of them to practice, an art, inferior in dignity and worth to none.

We close the consideration of the question of expediency, by considering, in the third place, the effects of the study of vocal music in connection with Moral Education.

Using the word moral, as most conveniently indicating the whole emotive nature of man.

The object of moral education may be briefly stated to consist in bringing into superior efficacy and habitual supremacy, the moral or religious sentiments in man; such as benevolence, veneration of the Supreme Being, conscience, and ideality, or the sentiment of poetry, etc.: calling into their proper channels, all the social feelings which bind the heart of man to man, and which regulate the relations of friendship, and of the family; and finally, in reducing the animal instincts and propensities into subordination to correct religious and social feelings: in a word, developing, moulding, and harmonising the entire combinations of desires and emotions which constitute man a feeling being, so that, both in himself and in reference to all around him, discord, selfishness and discontent shall be superseded by tranquillity—magnanimity—virtue—love; so that his entire impulsive nature shall be harmonious with itself, harmonious with all things beside; and, most of all, harmonious with the laws, character and government of of its Creator and Supreme Judge.

In respect to its bearing upon the good, both of individuals and of the community, this branch of education, as now described, ought to stand immeasurably above the others. In the theory and the ready admission of most enlightened educators, and in the practice of many, we are happy to believe it does. But as to aught worthy the name of system of moral education, pervading the length and breadth of our land, the first rudiments are yet to be found. Look through our land, and ask what has been hitherto the moral influence of our public schools, academies, and colleges, particularly in the larger cities. Let those who know the deep penetralia of college dissipation, say! Let those declare, who know the withering blight of a promiscuous public school of boys, fastening upon aught pure coming into its midst, with the scorching influence of the blast of the desert! Do we not know these things? Have not our eyes seen them? And have not teachers, in despair, lamented the evils which were utterly beyond their powers to resist or counteract? Have we not seen the child, fresh from the fostering, watchful care of parents, the purity of family guardianship, enter the scene of school probation, with a sickening foreboding of evil? Have we not seen the noble feelings of the soul (hitherto it may be, predominant,) become blighted by a cold ambition, a detestable selfishness, a burning envy; and evil passions (till now, it may be, checked and subdued,) burst into precocious maturity, in scenes of anger, revenge, falsehood, and impurity? Where the child, inexperienced in self-guidance, weak, credulous, prone to imitate all he sees and hears,—instead of being surrounded by additional in-

fluences to virtue, to all that is elevated, pure, humane,—instead of having his taste purified, his poetical and sensitive nature developed, his religious feelings rendered governant in his soul,—is, on the contrary, thrown more than ever out of control; the diminution of parental supervision wretchedly compensated by the defective routine of a system of school tactics, whose utmost efficiency extends only to the preservation, during Sunday-hours, of a tolerable degree of order and attention, with the avenues to evil all opened before his unwary feet, by companions who have already trod their enticing mazes. How, in such circumstances, can his unformed character, ardent and newly awakened feelings, avoid a speedy career of moral degradation?

"We are apt," says Patrick Henry, "to shut our ears against a painful truth, and listen to the syren song of Hope, until we are transformed into beasts. Is this the part of wise men?" Is it not true, concerning our systems of education, that intellectual culture has almost wholly monopolised our attention,—and that our system in respect to morals, is no system at all; or, it may be, worse than nothing? Shall we refuse to see this, because it is painful? Such is never the conduct of candid and liberal minds. No; let us, becoming fully aware of the extent of the evil, awake in time to seek the remedy. That remedy is, in few words, to commence with full purpose, by uninterrupted study and practice combined, the elaboration of a system of moral education; and to give this the highest place. Nothing less than this, however splendid our intellectual career, can save our nation, in its fast career of ominous tendency, and make our schools the seminaries of virtue and of stability in moral character. In such a system, one great element, and one of the greatest, must be the study of vocal music.

It is so in three general points of view:

First. By the refining tendency of musical study itself. It has been the testimony of all ages, and of the greatest philosophers, that the study of music does refine and ennoble. It softens and controls. Plato says, "Pure and simple music, is the sister of bodily exercise; as exercise imparts health to the body, so music imparts self-government to the soul." Luther observes, "The youth must always be accustomed to this art; for it makes men kind and virtuous."

The nature of the study, when properly conducted upon the beautiful system of Nageli and Pfeiffer, a system of most beautiful inductive analysis, renders this effect sure. It teaches obedience, and habits of order and discipline. Without discipline as rigid as the military drill, no class can become proficient in music. They must all concentrate thought and action into simultaneous obedience to the word of command of their instructor. And if they do not, they cannot advance a step. Now in this land

of republicanism, we are in no danger of too much subordination, or rigid discipline, either in school or out. It might possibly be highly beneficial, if the reins could be drawn upon us a little tighter. Certainly they ought upon the young, whose greatest danger is, that untrammelled freedom will become unbridled licentiousness.

William C. Woodbridge, editor of the "Annals of Education," who spent some time in Germany, making researches upon Educational topics, observes, "The study of music, from its very nature, cultivates habits of order, obedience, and union. On these accounts, vocal music has no small degree of influence on school discipline. We were struck with the superior order and kindlier aspect of the German schools in comparison with our own; and ascribed it not a little to the cultivation of music among them."

Second. In the second place, vocal music must be an element of the system of moral education, because it affords to the teacher the best means of not only governing his pupils, but also of attaching them to himself. To teach properly, requires in the teacher, not only the perfections he would communicate, so that he himself may be to the eye of his pupils a living and even present model of his teaching,—but it requires talents of winning affection, engaging confidence, and, in a word, power of fascinating the whole being of his pupils. What a glorious career is that of the teacher? If there be any career, requiring, for success in the race, the most varied and most exalted of human endowments, it is this! The teacher must be the friend of his pupils, not by descending, but by raising them; not by causing his ideas to dwindle to the level of theirs, but by gradually raising theirs to the level of his own. He must govern the heart, touching the cords of feeling within the breasts of his pupils, causing them to vibrate in unison with his own. He must divine what is within them, constituting between his mind and theirs, a tie of sympathy stronger than all its ties except blood. Let us enter our common schools, and ask, how shall what we see there be so raised, so ennobled, as to correspond with this description; shall we be told that this is a description of fancy, and cannot be realized? We reply, it is a description of sound sense, and has been already realized. Nay more, one of the principal means of realizing it, is already in the possession, and successful employment of every German teacher, and is within the reach of every American teacher.

What can so charm the young as music. What is there, that all children every where love so passionately? feel such noble ardor in acquiring? engage in with more unwearied perseverance and more rapid progress?—What that gives more to one individual, of a power over the entire being and sympathies of many young hearts, almost magical.

3. Finally, by means of the words at-

tached to our juvenile songs, which are always imprinted ineffaceably upon the memory, (and we all know how tenacious is memory of its earliest impressions), a direct appeal can be made to every one of the nobler feelings of the soul;—an appeal that, while it is powerful, is yet to the child delightful. And this in morals, as in all other subjects, is the grand desideratum—"Utile miscere cum delicti;" to strew the path of duty with flowers. You can speak of every object of beauty or sublimity in nature, clothing them in the charms of rhythmic verse; thus appealing to the sentiment of poetry, which is an element in the constitution of every human being. You can speak of all subjects, illustrating the wisdom and love of an Almighty Father, calling forth reverence and love for the Supreme, and teaching to the young soul, communion with the spirit that pervades all his works. You can awaken benevolence to deeds of kindness and sympathy. You can inspire hope; excite cheerful mirth, and enkindle affectionate desires. You can cause the tear of contrition to glisten in the eye of the offender; suppressing angry impatience; curbing the fiery and vindictive spirit. Throughout the wide scope of juvenile emotion, which has heretofore flowed a stream dark and turbid, amid rocks and shoals, a troubled tide,—music will be found like oil upon the wave; and the teacher ever be constrained to thank the wise Author of mind, for an instrumentality so sweetly efficacious.

This power of music is beautifully illustrated in the following anecdote, narrated by Wilderspin, of an occurrence while he was organising a school in Workington, Cumberland.

"A boy five and a half years old, a complete ruffian for his age, beat and otherwise abused several other children. In addition to this, he would not do as he was told by me; and it became therefore necessary to conquer him at once. Without, however, proceeding to harsher measures, I insisted upon his doing what was required; but he lay down on the floor, and refused to rise. And when I said, "you may lie down," he instantly rose; acted with the greatest violence; bit my thumb, and actually fetched blood from my legs, with his heavy wooden clogs. Having then secured him upon the floor, so as to prevent his moving, I watched his countenance with patience and care. As his violent feelings were softened, I diminished the pressure; and at length had the pleasure of observing him lie still, and make no attempt to move. The utmost caution now was required; for had I risen up, no doubt he would have done so too. I therefore gradually withdrew my hand, but kept my eye upon him, until I rose up and stood by his side. As his face still wore a frown, I told the children, after a few observations, that we would see if music would soften him. We then sang a little hymn.

At the close of the first verse, his countenance was changed; and at the close of the whole, he shed tears. Now was the time to approach him with affection. I took him by the hand, and said to him, very mildly, "Now little boy, you know that I am stronger than you; go and sit down, and always remember, and do as you are bid." For a time his eye followed me, evidently from fear. Afterwards obedience became habitual, and he occasioned us no further trouble."

Could this victory, this first decisive conquest, have been gained without the singing of the *'little hymn'?* This illustrates music's power to soften and subdue evil.

A passage of Vehrli's journal of his school at Hofwyl in Switzerland, gives a striking exemplification of its religious and its poetic influence.

"The last autumn, I was walking with my children (his pupils) by moon-light. 'How beautiful the moon rises, and shines so red over the lake!' said one of them. Another instantly began singing the hymn,

"In still and cheerful glory
He rises mild before us."

And all joined in the chorus. The last summer, at the approach of a storm, they often sung a hymn, commencing

"God thunders, but I nothing fear."

They selected as appropriate to the marked divisions of time, the hymn which begins,

"The days which Heaven allows us here,
How swiftly do they fly."

And sung it frequently at the close of the week."

The visitor at Hofwyl may often hear them sing, in going or returning from their labors, especially at the unseasonable hours sometimes necessary for securing the harvest in that variable climate, and thus cheering their toils, and elevating their thoughts and feelings above the little inconveniences and hardships they endured. The greater part of them know by heart, a hundred religious and popular hymns. Vehrli observed, that he uniformly found, that in proportion as vocal music was improved, a kind and devotional spirit was promoted among his pupils.

Similar testimony of the moral power of music upon the young, was given to Professor Stowe during his tour in Prussia. And he was assured by educators of the highest eminence, that they could not do without it; and that our school system could never be perfected, while this remained excluded.

William C. Woodbridge gives accounts of the effects of the introduction of music into the Canton de Vaud, and also into a village of German Switzerland. The effect upon the entire moral character of the people was immediate and striking. They relinquished drinking, riot and debauchery, and all disreputable amusements, to join in musical recreation. And villages before noted for

nothing but ill, became distinguished for sobriety, order and purity.

Indeed, no candid examiner can, we are persuaded, investigate this question, either theoretically or by appeal to facts, without arriving with us at the conclusion, that Vocal Music is an indispensable part of Moral Education.

Since then, in the three departments of education, the effects of this study have been shown to be decidedly beneficial, need we ask if its universal introduction be expedient? May we not say it is NECESSARY?

The third general division of this subject, respects the means of its introduction. The question is—granting it possible in the nature of man, and granting it highly desirable—what are the present circumstances, favorable, or otherwise, to its actual introduction? It is obvious that this is not a local question. Nor should the change in contemplation be a limited one. We discuss this question as one that, in its ultimate bearings, must be national. Shall music be recognised as an incorporate part of the educational systems of our country, as it is in Germany? Shall we, shall the teachers and friends of education in this nation, conceive the extensive design, realize its necessity, and, though with a small beginning, yet with tireless zeal, urge it on to a final consummation? The actual production of such a change, is a work of no small moment. Consider the condition and number of common schools in our country; their diversity; their individuality of existence; their want of union under any thing like a comprehensive and well digested general plan. Consider the deficiency on the part of the teachers of the requisite musical qualifications. How few understand any thing of the elementary principles of the study. How little too are they as yet bound together by similarity of views and purposes respecting the general economy of education on the great scale. Consider the lack even of professional musical teachers well qualified for efficient popular instruction—the lack of popular elementary works required for the proper instruction of schools. And finally, the sad deficiency in most parts of our land of that really good musical performance, so indispensable to the formation of the taste and the excitement of the enthusiasm of the people. Reflect upon these things, and let us see, that if that change which we contemplate, which is requisite to make vocal music a part of the regular instruction in every school, be not a momentous change? A change requiring expense, persevering labor, and high talent. We see at least what must be done.

First.—The popular mind must be made to feel the desirableness of such a change, and to realize its practicability. This is apparent from the nature of our country, and from the analogy of all great changes in a free people. The discussion of principles

through the press, the collision of minds, the fermentation of thought, the whole mass of intelligent people can alone produce great changes here. They must be progressive also. A Prussian monarch may command with despotic sway his subjects who live but to passive obedience, and at his word institutions are founded, and systems spring into full being. But does not the analogy of things impel us to exclaim, of such operations,—how frail their tenure, how infirm their promise of mature continuance to posterity, compared with the immutability of systems wrought out by the concentrated thought of millions of freemen. The former is the sudden, bursting flame of the beacon-fire at night—glorious in surrounding darkness. The latter is the dawn, commencing in twilight, imperceptible in advance, yet growing brighter and brighter to that meridian splendor, in whose illumination the pale ray of the beacon-light dies.

That it is practicable to produce this effect upon the mind of the people, let no one doubt. True, as yet we are not a musical people—we have not a refined national taste; we have no national music. And why? Because we are too young. Because the subject has been misunderstood—perverted by those who did understand, and those who pretended without understanding—and neglected by all beside. But if our mature attainments in music correspond with the promise of our incipient effort, where effort has begun, we bid fair to stand among the proudest of the musical climes of the earth. Is there a class more alive to music, more fascinated, swayed by it, than the American people? None! Only provide the requisite elementary books—the requisite opportunities of regular training, and diffuse far and wide the welcome conviction that all may learn, and the career of this great change will be deep and resistless as the ocean-tide.

The enthusiasm of the people has commenced to be excited, and the signs of the times are of a movement and an increase. And foreign travellers, in their superficial sagacity, may talk of American coldness, any one that has a deep insight into the American character, knows that there is not a nation under heaven capable of a deeper and more resistless sway of enthusiasm; and there is not a subject on earth more effectually qualified to inflame that enthusiasm.

In the second place, as one great means of affecting the public mind, teachers of common schools must be qualified to give the requisite musical instruction, both those who are now on the stage, and those who are in process of preparation for the profession. Let teachers examine the subject fairly, and be convinced of their ability to qualify themselves. And here we remark, that in the commencement of such an extensive work, a very low standard of qualification, provided it be exact and scientific so far as it

goes, may be highly beneficial. If the authors of every great scheme of improvement were to wait for perfection of means, nothing would ever be done in this world. We must begin with such means as we have, and persevere, gradually removing imperfections and substituting better means. It can be demonstrated that any teacher who is really skilful and worthy his profession, can, by attending the lectures of a scientific instructor for a short time, where access to such lectures can be had, or by his own private study when it cannot, prepare himself to instruct a class thoroughly in the elementary principles of TIME, TUNE and FORCE. And this is laying a sure foundation for ultimate progress. Classes of teachers from various parts of Massachusetts and other New England States have been formed to attend the lectures of the professors in the Boston Academy of Music, with the most satisfactory result. Twenty-three gentlemen thus instructed, have gone into various parts of the United States, and introduced music with success. And we have letters from some of them as far distant as South Carolina and other parts, stating their success. In this city (Cincinnati) also, we are aware of two teachers of public schools, who have been successful in introducing the study into their schools, with gratifying results, merely having attended two courses of lessons of the Eclectic Academy, and by studying to keep in advance of their pupils.

The difficulty in respect to the qualifications of teachers would undoubtedly be great at first. Indeed it is beginning to be more and more felt, which may be hailed as an auspicious omen. But it is greatest at first; and each succeeding year, as the education of teachers and the formation of teachers' seminaries advance, the difficulty will decrease. And ultimately, there will not be the slightest reason why here, as in Prussia, every teacher should not be expected, as a part of his profession, to teach both vocal and instrumental music. Let it be, then, the known opinion of this College, and of similar bodies through the land; let it be the constant voice of the public journals of education in our land, that the teacher must be qualified to give musical instruction; and the work will be done. Such universal demand is omnipotent to secure the effect.

Finally, let men of professional talent be encouraged by the educators of this country, to cast themselves hand and heart into the grand work of education. Let them be considered not as too often heretofore, mere drones in society, or at best qualified to afford refined gratification to a listless public, greedy of amusement; and hence too often thrown out of the high sphere their talents might command as teachers, into one of child disappointment and dissipation:—but let them, as powerful auxiliaries, be incorporated,—merged in the entire system of educational influence now so widely beginning to

move. Let elementary works of instruction be called for, adapted not only to the capacity of the teacher,—but others still more simple for the use of the pupil:—a specimen of which species of work is yet to be seen. Let these and similar measures be adopted; and if ever the period arrive, when in any way, either by national or by state legislation, or by public convention, a system of universal education can be framed, which as a second constitution shall embrace our whole land, to guard and rear its destinies to good; then let us be assured that Music—DIVINE MUSIC, will stand high, very high, in the scale of importance in that system.

That some such system must inevitably be formed, is apparent to any who observe the signs of the times, and the tendency of the great educational movements of the day. The genius of universal education is abroad, awakening the attention of the world to concentrate upon the most magnificent of all subjects, the perfecting of man. And millions of minds will think, and concentrate, and plan. And results will ensue, of which, not this country, but the whole world will be the arena.

The dawning of that day will be joyful for this mighty nation;—mighty in power of territory and wealth; in power of intellect; and above all, mighty in power of tremendous enthusiasm of emotion; passion either for evil or for good. Where a nation is free, where it can act and think for itself,—then the power of emotion, the ocean tide of passion must flow deep and strong.

Such a system of education as we contemplate,—where religion shall bear sway over an enlightened intellect, and a heart of boundless passion; and where the whole character of the being shall be refined, elevated, and ennobled by a national music,—such a system will hold any nation. It will be an anchor to keep her to her moorings through the fiercest storm. Secure in herself from internal contention; secure in the might of a national intelligence, and purity, and union,—though the waves of the commotions of other nations may break on our iron-bound shore, and hurl their spray to heaven; and the deep mutterings of the convulsions of earth's ancient dynasties, upturn from their old foundations, be heard across the Atlantic;—yet serene in her own impregnable strength, she shall calmly regard these changes unmoved,—to await her destiny in high reliance upon Him who laid the foundations, and reared the superstructure of her prosperity;—and with the voice of millions, solemnly swell the harmony of our national song to Him.

"Our Father, God—to thee,
Author of Liberty,
To Thee we sing.
Long may our land be bright
With freedom's holy light.
Protect us by Thy might,
Great God our King."

A VALUABLE MUSIC BOOK.

MASON'S SACRED HARP, or BEAUTIES OF CHURCH MUSIC, by Lowell Mason of Boston, and by T. B. Mason, Cincinnati.—Boston, Stereotyped by Shepley & Wright.—Sold at New York by Robinson, Pratt & Co.:—Philadelphia, Grigg & Elliott:—Cincinnati, Truman & Smith.—Published in both round and patent notes.

Lowell Mason, Professor in the Boston Academy of Music has been of inestimable service to the community in the department of Sacred Music.—One of his most truly useful efforts is in the production of the "Sacred Harp, or Beauties of Church Music, a new collection of Psalm and Hymn tunes, anthems, Sacred songs—chants, &c."—The following notice is from the "New York Observer."

During the last few years, several new collections have appeared, and churches and schools have made frequent changes from one Music Book to another. Mason's Sacred Harp has been prepared (in compliance with the earnest solicitation of numerous lovers of sacred song) with a view of furnishing music easy of performance, and yet peculiarly effective, and of a substantial character; suited as well to the lover of devotional song, as to the man of musical science, and cultivated taste. A standard work for all denominations of Christian worshippers, singing schools, &c. &c.

The effort has proved completely successful. The "Harp" is regarded, by men of science and taste, as decidedly the best and most permanently useful work yet published. It is made up of the finest compositions of the great masters of ancient and modern times, with new music. It may be said to be a production of the first musical talent of Europe and America, combined; and is with propriety called the "Beauties of Church Music."

An extensive patronage has already been bestowed upon the work; and it is believed it will become the standard collection of Church Music in the United States.

PUBLICATIONS IN THE UNITED STATES.

The following article is going the rounds of the newspapers, and is probably true.

"The number of new works which appeared in the United States in 1834 and 1835, amounted to 1,013, forming 1,300 volumes, and the cost of which may be estimated at \$1,200,000. In 1836, the number was considerably increased, and the cost of the books published in that year cannot be computed at less than \$1,500,000.

The amount of literary productions in America has more than doubled during the last ten years. The sale of five bookselling establishments amounted in 1836 to \$350,000. A single publisher paid, in the five years preceding 1834, \$135,000 for copyrights, out of which \$30,000 were for two works only.

And yet how few of these books were either written or published with reference to the good they ought to accomplish? Where is the author, the publisher, or the bookseller to be found, whose first and last object is not to make money? Where shall we find one individual who does not write, publish, or sell, such books as are adapted to a vitiated public taste, and *will be bought*, without regard to their moral tendency?—We do not mean to say that such individuals cannot be found, but we believe they are rare. We do not believe that one in ten of these classes ever considers himself as concerned, and deeply too, in all his movements, in educating the rising generation of our country. But is a man fit to write, publish, or sell books who does not rightly understand the matter. [American Annals of Education.

From the Daily Post.

BOOK MAKING IN CINCINNATI.

A few years since and this city sustained but two weekly papers.—At present there are published four daily—four tri-weekly—and twelve weekly papers: also four monthly journals.

There are also fourteen book establishments—four of which are extensively engaged in publishing.—One of these houses, (TRUMAN & SMITH,) have published, during the last two years, above five hundred thousand volumes.

These young men have confined themselves mostly to school and juvenile books, every one of which is of an excellent moral tendency.—The extensive sale of these publications in the West and South show that the enlightened public know how to appreciate the enterprise of those to whom the rising generation are to be indebted for the tone and purity of their moral sentiments.

TO SUBSCRIBERS.

This paper has been established for the purpose of promoting Primary Schools in the Southern and Western States. It will be furnished *gratuitously* to all Teachers, male and female. It can be sent by mail to any part of the country for a very *trifling postage*.

Among many eminent teachers who will furnish articles for this paper, are EDWARD D. MANSFIELD, Professor of Constitutional Law in Cincinnati College and Inspector of Common Schools. LYMAN HARDING, Professor in Cincinnati College and Principal of the Preparatory Department of that Institution; C. L. TELFORD, Professor in Cincinnati College. It is also expected that Professor Calvin E. Stowe will give the assistance of his pen. Professor Stowe has recently returned from Europe, where he has spent the last year, and will be able to furnish highly interesting information in regard to the systems of instruction in Prussia, Germany, Switzerland, and other parts of the continent.

"The paper will take no part in sectarianism or politics, but the leading object shall be to show the influence and importance of schools—to interest the leading prominent men in their improvement—to make known and excite to proper action, the indifference and apathy of parents—to show the want and necessity of well qualified teachers—to point out the defects in the prevail-

ing systems of instruction, and the evils from bad school government—to suggest remedies for these defects in teaching and government—to recommend proper school books—to describe the wrong structure and location of school-houses, and to suggest plans for their improvement—to prevail on trustees, inspectors and commissioners of schools to be faithful in the performance of their *whole duties*—and, in a word, to urge, by all proper means, every member of the community to give its earnest co-operation with our Common Schools."

All Letters and Subscriptions should be directed, (post paid) to the "COMMON SCHOOL ADVOCATE," Cincinnati, Ohio.—The publishers will take no Letters from the Post Office upon which the postage has not been paid. This regulation will be strictly observed in all cases.

✂—In selecting matter for this paper, extracts have been freely made from the "Common School Assistant," published in the State of New York, and edited by that untiring friend of Common Schools, J. O. Taylor. Also, from "The Annals of Education," the "School Teachers' Friend" by Dwight; the volumes of the "American Institute of Instruction," and many other valuable works not accessible to most teachers.

NOTICE.—Having made a change in our printer, the future numbers of the "Advocate," will be punctually issued on the first day of each month.

SMITH'S NEW GEOGRAPHY AND ATLAS, for Common Schools and Academies, by Roswell C. Smith, of Connecticut.—For sale by Truman and Smith, Cincinnati.

This new school book is now quite extensively introduced into schools of the west, and is regarded by good teachers as one of the most valuable productions of the times.—It is commended to the patronage of Educators.

From the Cincinnati Chronicle and Daily Gazette.

SMITH'S GEOGRAPHY.—This little book is well calculated for the use of schools. The "first part" is remarkably simple, adapted to the capacity of the youngest pupils, and yet not *below* the attention of older scholars, who have not given special attention to the study of Geography.

"Part second" is much more scientific than is the usual characteristic of this class of books. Still the author preserves that clearness and simplicity of presentation and description, which so happily characterizes the articles in part first.

"Part third" carries out the principles inculcated in those parts that precede it.

Much greater detail is here indulged; and a still greater variety than was admissible in the preceding sections is happily suited to entertain and instruct the pupil in a thorough and accurate manner.

But the chief excellency of the book is that it puts in constant requisition the learner's own faculties, by sending him to the *map* for answers to the questions found on the page before.

The accompanying Atlas is well adapted to the contents of the book, particularly the questions. The *emblems* denoting the highest point to which certain kinds of navigation can be carried, in our rivers, is an ingenious device, which we do not remember to have met with before, in all the varieties of school geographies which have fallen under our notice.

We hope the enterprising publishers will receive, as they certainly must, an extensive patronage from those engaged in the instruction of youth.

From the Family Pioneer and Juvenile Key, Maine.

NEW GEOGRAPHY.—The New Geography and Atlas, by Roswell C. Smith, the author of several

popular school books, is received. We have not yet had time to examine this work so thoroughly as we intend to do at a time of more leisure. Several improvements upon other geographies, however, have caught our eye in the hasty glance given it. The first part of it being made sufficiently simple for children six years old, will supersede the necessity of purchasing the primary works in this department of study.

One of the great improvements in the work is, the increased facilities for gaining knowledge by the aid of diagraphic cuts. Almost every one is sensible how much stronger is the impression made upon the brain by a picture, than by mere arbitrary sounds or words. As examples from the work—in the first place we have a picture of a *spring*. From this issues a little stream, and is called a rill; it increases to a brook; next to a rivulet; and onward till it becomes a river. Lakes, oceans, bays, friths, straits, gulfs, &c. are all described by pictures.—The lengths of rivers, with the distance of navigation thereon, is learnt from the map; the picture of a ship, sloop, a steamboat, &c. being placed at the respective distances, that each can ascend. The simple fact that the maps accompanying this work, are of recent projection, and contain all the rail roads, canals, &c. will give it a preference over others. There is also connected with the Atlas the best chart we have seen, giving a view at once, by shades and appropriate emblems, of the religion and degree of civilization of all the nations and tribes of the earth.

From the Akron Journal, Ohio.

SMITH'S GEOGRAPHY.—We have taken a hasty examination of Smith's Geography, prepared on the "*Productive System*," and accompanied with an Atlas. This is the fourth edition, revised and improved, and according to the title page, is designed for Schools, Academies, and Families.

An important feature of the Geography, are the Plates which are interspersed throughout it, designed to convey to the mind of the learner the impressions which would be produced by a personal examination of the objects described. They aid the conceptions and the memory of youthful as well as of adult minds, and facilitate very much the acquisition of a knowledge of Geography in all its branches. There is an immense amount of information condensed in a comparatively small space, which is not lumbered up with explanations and notes, foreign to the purpose of elementary instruction. In the divisions of the subject, and the arrangement of its parts, it strikes us the author has adopted a judicious plan, and executed it with skill.

We were particularly pleased with the Maps of the States especially. The division of Counties is given, with the names of the Seat of Justice, and in some cases where there is an important place, its position is designated upon the Map. This is as it should be. The geographical division of counties into townships is not given, consequently it requires no microscopic aid to discover the names and whereabouts of important places, as it did in some Maps over which we were doomed to spend our school-boy days. We can cheerfully recommend the work to Parents, Teachers, and Scholars, as one that merits their adoption.

From the Albany Argus.

We have examined a copy of Geography and Atlas designed for academies, schools and families, by Roswell C. Smith, author of "Intellectual and Practical Grammar," "Practical and Mental Arithmetic," &c. The plan is well designed to rapidly advance pupils in acquiring a knowledge of this important branch of an English education, and we have no doubt it will come into general use in schools.